

The CENTER *of* VISION

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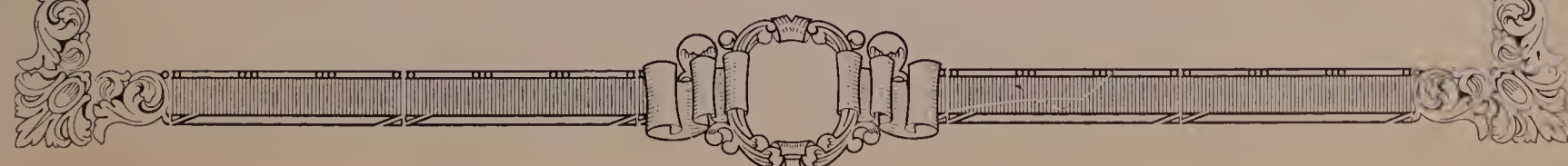


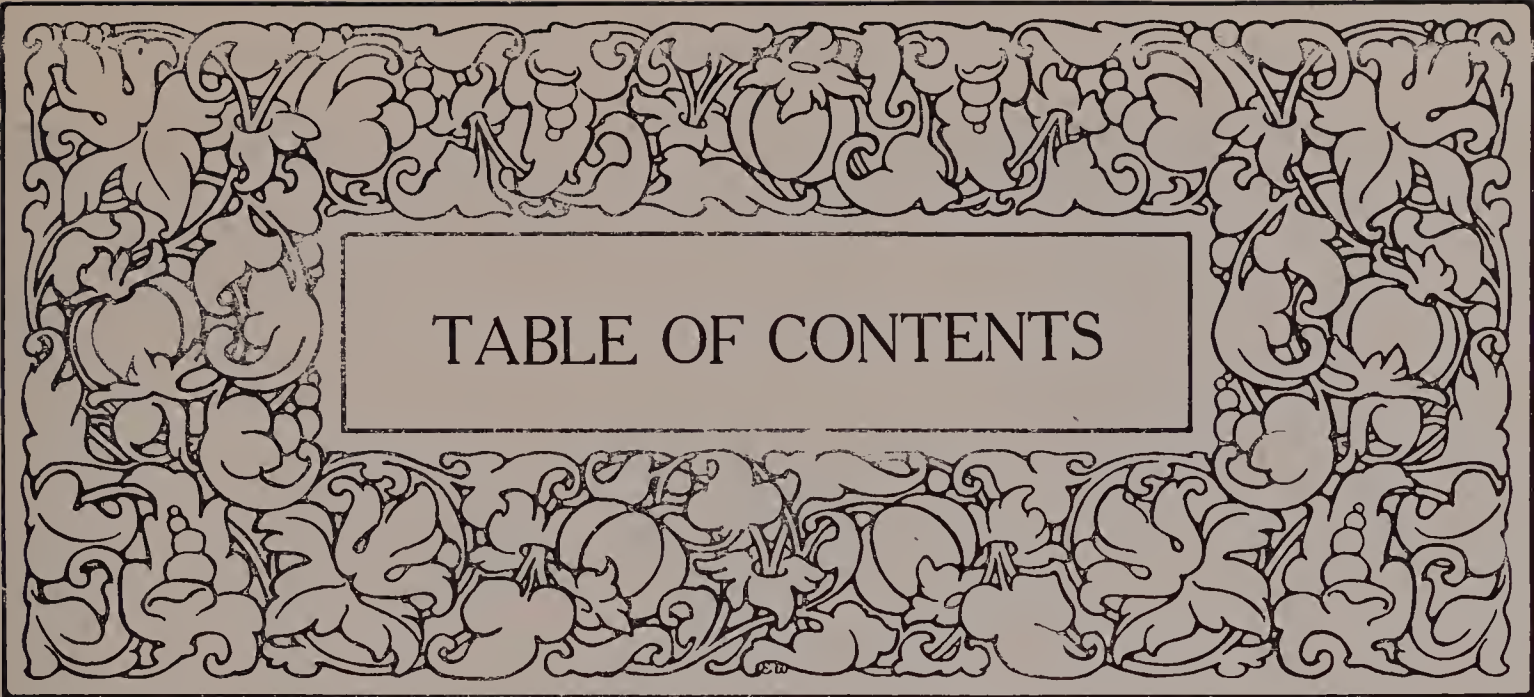


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ART SCHOOL
BOSTON





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THE BUILDING OF THE SHIP

By William Ladd Taylor

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A Talk on Illustration

By W. L. Taylor

(Copyright 1921, William Ladd Taylor)

ON the walls of Augustus St. Gaudens' Cornish Studio, at the time that he was modeling the Chicago Statue of Abraham Lincoln, was a sketch not bigger than a postal card, drawn in a few seconds, that suggested the whole great work. It was to the sculptor, the germ, the ideal, the embodiment of his vision. The vast labors of modeling and building up a monumental statue was to the creator nothing more than an elaboration and development of the few sketchy lines on the studio walls. What study, what mental effort may have led up to this first slight sketch was only known to the artist, but it was the first step visualized, and in a suggestive way, was strikingly like the complete work as you may see it to-day.

The first step in any creative work is a mental picture. The more familiar you are with the subject in its various phases and detail the more vivid and complete will be your mental picture.

The second step had best be a sketch lacking all detail giving the essentials and the general arrangement.

It is a good way to make these first sketches very small, not much bigger than a postage stamp.

On this tiny scale, with a soft pencil a mass is quickly put in. A dot or a broad line may suggest a vigorous accent. The thing may be done in a trifle of time. A dozen or twenty such sketches may be ranged alongside each other on a scribbling pad and readily compared. When something approaching your idea is suggested, repeat the sketch on a little larger scale with a little more detail and regard to values and light and shade.

With such a beginning, aided by your mental conception, your picture should be fairly well started.

John Lafarge said that the first few brush strokes

on a picture foretold the ultimate result. This is an extreme statement with which I can hardly agree, but surely if you begin wrong it is often difficult to get back on the right track. Let your mental picture be as clean cut and as vivid as you are able to make it reinforced by small, slight sketches that may help you to clean up any doubtful points. In a good illustration you must see the relative importance of things at a glance. A minor and uninteresting accessory or detail, dominating in effect that which would be the main object of interest, is a flaw not uncommon in otherwise competent work. Everything depends upon the character of your subject, but, in the majority of cases you should tell your story in the simplest and most direct way. Gather all the material that you can. Get the facts. Consider them well. When you have done this elaborate and accent the pictorial and story telling factors and eliminate all non-essentials.

Everything else being equal the greater artist, the greater illustrator is the one with the keenest sense of what to leave out and what to insist upon in his picture. It is a quality you cannot be taught. It must come from your own fine sense of pictorial fitness and importance. One of the absolute requirements of a good illustration is that it should illustrate, illuminate, and make more vivid if possible, the text. Stick to the text you must, but read between the lines, if there is any hidden meaning make it clear.

Your picture should be the very essence of the subject. To instance a very self-evident example. If you are to illustrate Tennyson's well known lines in "The Princess" which read, "The splendor falls on castle walls and snowy summits old in story" do not lose sight of the fact that it is the splendor and glory of the sunset that you must insist upon in

your picture. You should be impressed by it at first glance. It is not alone castle walls and snow summits that the poet wishes you to see. They must be glorified, burn and glow in the ruby light of sunset if you would have your picture complete. Your illustration should not alone picture what is described. It should add to it and make more vivid, if possible, its beauty and meaning.

Composition

There is not much that can be said in general terms of the composition, the foundation stone of every picture. So much depends upon the subject and the idea you wish to convey. What in one case might be a capital arrangement, in another subject would perhaps be very commonplace. When you are fancy-free in the arrangement of your picture there are a few rules which you may find in any text book to remember. Sometimes you may well forget even these. What you must always strive for is the character of your subject. Get the truth of what you have to represent regardless of what you may consider rules of composition.

I remember a charming little picture by Bastien Lepage, painted at the height of his short career, of a peasant crossing the fields at late twilight.

I thought the arrangement somewhat forced and contrary to rules of composition. It seemed to me that there was nothing of interest in too large a proportion of the picture. I was a nouveau in Paris at the time and knew very little of France outside the four walls of the Julien Academy. Later I came to know the countryside of France, with its intensively cultivated fields bounded by hedges and low-lying walls. Of an evening I saw the peasant plodding home along the narrow footpath that everywhere bordered the wall and the hedge, from his day's work afield, and I recognized, was impressed by the intimate understanding of the subject as it had been painted. At evening tide the broad field was always deserted. Painted when the sun was high there would, quite likely, have been a figure where I thought it would have composed well. The picture was in reality a portrait, rules of composition had no place in its make-up. It would have lost in character if it had been arranged in a more conventional way.

The horizontal line will be the backbone of the composition of a majority of your pictures because

it is the line, more or less insistent, that you see more than any other in nature, and in many things that may serve as a background and setting for your design. You may place it anywhere, high up or low down in your picture space. When the horizontal line is long and unbroken, it is more the line of peace and tranquillity than any other.

If you wish to express tumult and confusion you may leave out the horizontal line altogether and build on a line more like the crest of the Rocky Mountains or a flash of lightning. You may compose graceful and flowing designs on the reverse curve, the so-called Hogarth line of beauty, which may cross your picture in any direction horizontally, vertically or on a diagonal. In the latter case a contrasting line is generally needed. Without it your picture may have the effect of sliding down hill.

A repetition of the vertical lines is not only effective, but if rightly managed, impressive. For example, the columns in a great cathedral or the tree trunks in a primeval forest.

Usually the linear arrangement of your picture is the first to be determined, followed by the placing and arranging of the masses and the contrasting light and shade.

Detail should be the last thing to consider. It should in no way interfere or change any effect or mass that you may have decided upon. A very able painter that I know tersely says: "Detail does not count," which is true enough when effect alone is considered, but it may add very much to the interest of a picture. Detail is often very difficult to manage. to fill a great sunlit mass, say the facade of an East Indian Temple or a Moorish Palace with intricate detail and still keep its burning brightness is not easy.

Remember always that it is the contrast of masses and of color that give effect to your picture. If anything must be sacrificed to that end it should be detail. The tonal values, the relations and proportions of light and of dark have much to do with the idea you wish to convey the story you wish to tell.

You may treat one and the same linear arrangement in an infinite variety of ways. Suppose your picture is a landscape, a stretch of country with a tree in the near middle distance. You can make the tree dominate the picture or make it secondary

to some other feature in the landscape. You can manage the light and shade, the tone and effect in such a way that the impression will be sinister, forbidding,—a place to hang thieves. You can flood it with sunlight, dapple the fields with cloud shadows, make it an attractive background for a May-day picnic without changing a line of the arrangement.

But to do all this you must have a comprehensive knowledge of nature under countless, ever-changing conditions. That knowledge you will only acquire by long study and observation. Claude Monet is said to have painted twenty-four studies of a haystack from one point of view with nothing of monotony or repetition of effect or color. He may easily have done this without exhausting the possibilities for the moods and phases of nature are endless.

I believe in the matter of composition, that to have your picture ring true, to have it right and fine in character is vastly more important than that it should be in an academic or theoretical sense good in composition. If it has the vital qualities of truth the composition will take care of itself.

For this composition and forceful arrangement of light and shade you may well study the work of Gustave Dore. His men and women are often lay figures, wonderful in action and movement but of no intimate or personal charm. In spite of these limitations, however, he was at his best an inspired master of dramatic and imaginative composition. His "Deluge" his "Death of Sampson," to instance examples, make his place among the immortals secure.

There is a brilliant work of young De Neuville, the painter of battle and of war whose life work was altogether too short. His able and effective drawings made for Guizot's History of France are well worth your study and attention. The work of Adolph Menzel in the "Life of Frederic the Great" is a monument to his painstaking care and fidelity in drawing the slightest detail from the shape of the heels on his jack boots to the cut of his hair or the gauntlet of his gloves. He drew with his fingers and his brains. You may well profit by a study of the tremendous amount of fine and intelligent work that he accomplished in his long and busy life.

And there are the painters of the Dutch School of the seventeenth century. For a penny apiece you

may buy very decent reproductions of the masterpieces of Pieter De Hooch, Vermeer, Van Ostade and a score of others. For truth, subtle observation, frank and direct and absolutely unaffected execution, they are works with which every illustrator should be familiar.

Get atmosphere in your pictures. Have them as a French painter would say, "envelope." There is a great charm in mystery and suggestiveness. You do not have to draw every leaf on a foreground bush. You need not make out every blade on a tuft of grass. It is rather a subtle thing to know just how far to go in this direction, just where to stop, but we may always leave something to the imagination. Avoid hardness and mechanical outlines. Let things melt into each other. Lose your outlines here and there.

Any object or figure treated as a silhouette, either light against dark or dark against light, should have the outline lost in places, else it will either stick to the background or make a hole in your picture. John Twatchman, that exquisite painter of atmosphere and subtle relations, said of a hill-top against burning sunset sky: "Here and there it must be cut out like a razor, but mostly, or at least in places, blur the outline."

The illustrator has always in mind that his work, with few exceptions, is made for reproduction. It does not follow, however, that it limits in any way the means that he may employ or the technical execution. Almost everything from a pencil drawing to a pastel is reproduced by relief plates for manifold printing both in monotone and in color.

In recent years color printing from relief plates has made a great advance towards perfect reproduction. You will have occasion now and then to wring your hands in despair over the loss of some favorite passage in your work, but everything considered, I think that in the matter of reproductions, you are living in a favored age.

The public calls for colored prints. Plate makers printing press makers, and makers of colored ink are all striving to answer the call and I believe you will find an ever increasing demand for your work in color.

Compared with black and white it makes your problem much more difficult. At the same time it is a thousand fold more interesting.

I think you will be wise as soon as you have laid a firm foundation of construction and form to look at things in terms of color and express them in color as well. But never let color be a cloak to hide poor and ill considered thought and design.

First create a beautiful drawing, beautiful in every sense, and when you have done that, add to it the charm of color. The medium and the material that you may use is largely a personal matter that your individual inclination should determine.

If you choose to work in water color or to draw on paper look out for its quality. There is very little good paper in the market. Acid bleaching and wood pulp has been its downfall and has caused the ruin of many water colors. Some pigments seem to be of unflinching stability under all conditons, while among others ordinarily permanent there is chemical decomposition under contact with acid washed and wood pulp papers, which in the course of time, destroys the color.

You will find it advisable to make your pictures larger in size than they are to be reproduced. It is difficult to draw and model a head or a hand, for instance, or any detail that must be carefully made out, if the size is too minute. There is no limit, so far as processes of reproduction are concerned, to the size of your picture, provided it is not so large as to be unwieldy.

That old saying "Art is long, and life is short" is, alas! all to true. Any labor saving device that you may command may be well used. The camera, tracing and transfer paper, proportional dividers, any mechanical means that may shorten your labors you should avail yourself of. They will not however, help you in the slightest degree to do fine things. A skilled hand, a trained eye and the mentality back of both will alone help you to achieve that which is worth while.



Hints for Outdoor Sketching

BY RICHARD ANDREW

Now that spring has come you may feel the urge that comes to most art students in this season, a desire to arrest some of the beauty of the newly awakened life of the out-doors and to have it always with you, so you unearth whatever painting equipment you may have and set forth to sketch.

danger of choosing to paint an uninteresting subject or becoming merely a mechanically good craftsman. But craftsmanship is so important. It is only through its results that you can express yourself and the more perfect it is the greater powers of expression, and in a sense too, through it you will



RAINBOW OVER PERUGIA

Inness

Courtesy of Boston Museum of Fine Art

In this you are manifesting a phase of that healthy American love of the out-doors, a love so great that out of it has come one of the finest schools of landscape painting the world has ever seen. It was not because you wanted to keep busy that you started sketching, but as just has been implied because of your admiration of nature and your desire to express yourself regarding it. If you never forget this, if you always realize that there must be a motive, that the more clearly you recognize what it is that you feel that you want to do, the more certain it is that you will be in no

become more receptive to more subtle impressions.

Let it be your aim this spring and summer to develop these two things, the power to receive and recognize impressions through the eye, and the power to interpret them into an expression by means of painting.

If you have had little previous experience do not attempt too much. To my mind the danger lies chiefly on the mechanical side. The tackling of a subject attractive enough in itself, but in which there are too many things for a beginner to attempt to represent and relate; the sort of a thing that is

usually regarded as a scene, or scenery, a portrait of a place.

However it will be well to try the element of such a theme, for accurate and painstaking representation is one of the important requisites of craftsmanship. Be sure to undertake some subject with only two or three principal objects under an effect of light that will remain much the same day after day and make a study of it on a moderate sized canvas say 16x20 inches. It may seem glorious to tackle larger canvases but it would be wiser to

nothing but the effect can be rendered.

It is assumed that you have been sketching in oil, out of doors, before. You should try something more than that.

See what you can do from memory some day, when the weather coops you up in the house. Some of the finest things have been done in that way.

I think I have outlined all you should attempt. It comes to this; do no perfunctory work, be sure you know what your subject means to you, and then find a way of doing it.



BY THE RIVER

William J. Kaula

Courtesy of Boston Guild of Artists

leave that until later. Such a study may not of itself turn out to be much of a picture but the power that accrues to you to paint what you see, accurately and swiftly is well worth the while.

There are some other things that the beginner usually regards as outside of his province things to be admired, but which he thinks he can by no means do. Some will consider him sentimental if he shows the least preference for them. He need not fear, he has good company. He is not the first nor will he be the last to admire dawns and twilights, haze or sudden storm, and he will find that they are by no means as difficult to paint as he supposed provided he sticks to a record of the effect; what the big masses of the color values do, and not to attempt "to make" the objects included in the effect. Here is where the little "pochade" sketch is so useful. It is so small that it is soon found that

The practical side of outfitting yourself is very important. You can get so many things you will be like the old woman in the shoe, besides having spent so much money you will not be able to go anywhere. Never buy or take along anything unless you are sure you need it. It is the experienced artist who discards everything that is not necessary.

I have painted out-doors on pictures all the way from four inches by six inches to as many feet. I have made studies and pochades and completed pictures from beginning to end on the spot. I have worked day after day or only ten minutes altogether on what I have done and I would say to the beginner that he would find the small canvas or panel ten inches by twelve inches or over most useful for studies, and for pochades the little Darby box costing about a dollar and measuring four inches by six inches.

The Darby box has a cover with two slots holding four very thin panels. The bottom of the box is used as a palette. The colors and brushes are not carried in the box, but I found that I could always squeeze enough color out on the palette to paint all four panels. The brushes I cut down to fit a toothbrush holder, so that the box and the brushes could be carried in any pocket. I think some of my best

the box to be held on the knees, or you may stand and use an easel.

Any easel should be capable of being adjusted to uneven ground and should allow the sketch to be tilted forward in order to avoid reflections from the sky. A few easels also hold the box in such a way that it projects with the palette just below the sketch. Only for very large canvases have I



WOODLAND POOL

George H. Noyes

landscapes have been painted from these little sketches made in this box. At any rate they have appeared at various exhibitions and have been well received if I may judge by what has been said about them.

This of course brings up the propriety of using the sketch as a basis for a picture. It is much more commonly done than you would suppose. I have seen certain painters practice it themselves but who say very little of it to their students. There are others who are sensible enough to be quite frank about it. George Bellows is said to have made two hundred pochades in one summer. I think you will find the little box very useful. You can make your own out of a small cigar box. When painting, the box can be held in the hand like a palette. For the studies the smallest box that I have found useful measures on the panels fitted into it, is ten inches by twelve. It holds the palette brushes and paint as well as the three panels.

You will need with this a sketch stool to sit on,

to shade the work from the sun. Anything of a moderate size can be tipped out of the sunlight. must be kept separated when the wet paint sur- If the canvases are too large to go in the box they faces are face to face. Two wooden cleats into each of which two large "eyes" bought at any hardware store should be fastened at right angles to the long way of the cleat. Insert the eyes of the ever found it necessary to use a sketch umbrella cleats between the top and bottom of the canvases and strap all together.

The wet surface will be held firmly apart. If you have had enough experience to make these large pictures out of doors you will see what a convenience it must have been for Monet to have had his wife trundle the outfit around for him in a wheelbarrow. Picknell painted his big landscape entirely out of doors. I have seen his little donkey and cart loaded with canvases as large as his "Bank of the Loire" at the Art Museum, bobbing over the country fields. If you don't mind turning

yourself into an express wagon this sort of thing is all right but it seems hardly necessary.

Restrict yourself in the colors you buy. So far as I know artists agree only about one thing so far as colors are concerned and that is that you can paint a picture and get all the colors with red, yellow and blue, but they are not agreed about what red, yellow and blue. Colors should be, for out of door work, the brightest and strongest of their kind. The inexpensive chromes will do just as well as the cadmiums. Sometimes they do better for cadmium is not always very permanent. Flake white makes a better looking picture than zinc and is much more agreeable to work with. Its darkening is largely due to contact with the air and not with light; varnishing will prevent this trouble.

There are house paints on the market that are far superior to some of the cheaper grades of artists' colors.

Brushes should be the best you can buy. No one can tell you what will suit you best. Select them yourself.

Panels are easily made by priming stiff cardboard with any prepared white wall paint that dries "matt."

Strong linen or cotton cloth stretched and coated well with glue size, and then painted white with any oil paint that dries matt will make excellent canvas. The size should be strong enough to prevent the oil from staining and rotting the cloth but not strong enough to crack.

If you have to walk or take the trolley or the jitney bus, you will soon appreciate the value of a compact outfit such as I have advised. Always take along a small sketch book and a pencil. Quick note made of boats, people or animals can often be copied into your sketch afterwards, much to its betterment.

You are now ready to go out looking for a subject. Don't walk your head off. Often the subject near at hand is just as fine as the one in the "far off fields." Don't select the unpaintable thing. If it is flat in value or in color as well, it will be just as flat in the picture. As you look through your little cardboard "finder" you should see some sort of a distinct pattern if you expect one in your picture.

If your finder has threads crossing the centre it

is obvious that your drawing will be easier to do.

When you start to paint a sketch in, without much detail, the principal masses and objects in the subject if it makes it any easier for you to get the drawing in that way, but learn as soon as possible to get everything with the brush if you can.

Cover the canvas quickly, placing in a generalized way the great mass of color. It is necessary that you should work as rapidly as possible as the effect before you, to your consternation, changes quickly.

Of course you have made up your mind as to whether it is going to be a quick sketch of the effect only, or a prolonged study. If it is a prolonged study you will find that in less than a week very perceptible changes due to the progress of the season. If you find out that the grass is not always green, clouds white, and the sky blue you are doing very well.

More experienced eyes than yours did not find that out easily though it should be easier for you now that most people know it. A well known illustrator appears never to have found it out for he would work from forenoon into afternoon at the same sketch regardless of the shift in color and light.

It may be well to say something here about painting thinly or heavily. Power and speed may be obtained by either method. It is merely a matter of personal preference. I know a follower of Woodbury who always takes along three large tubes of white in his pocket for use on a single sketch while Goodwin tells me a set of colors and a bottle of kerosene will last him all summer.

As you know, Woodbury and Goodwin are both virile painters regardless of the amount of paint they use. So paint thinly or thickly, just as you please. As to whether the color shall be applied in flat or broken tones, it doesn't make much difference at first. Though certain effects in the sky cannot be obtained without broken color.

As to the drawing, see that the forms of the masses are well laid in a big way not encumbered with petty detail, and remember to observe the character of the edges between the big patches of light and dark, or of color. The sharp and the blunted, the jagged and the smooth, flowing edges. Some painters observe the structure of what might

be termed the anatomy of the landscape much better than others. But it is not so often well done that there is no reason why it should not be thought of. Make the ground or the water stay down flat all over. See that the hills roll back in waves; that you have the feeling that the surface passes over and beyond the edge; that the houses and trees etc., maintain their relative distances into the picture; that there is more atmosphere between the first tree and the second one, for instance; that the sky is not merely a drop curtain with painted clouds far off at the back of the picture but a translucent dome starting in the far distance and arching over your head. Clouds are not explosions rising from the ground somewhere behind the horizon and extending into the upper reaches of the air. Their bases as they rest one behind the other can be seen floating on the roof of the layer of air that supports them. A tree is not a solid green ball or a flat thing extending only to the right or the left. Get its silhouette. Study the plane of the light and the darks. Notice that its order of branching itself with modeling.

It is very important to know that painting leaves, trunks, and branches on top of the sky often leaves out of consideration a most essential fact of vision, that is "irridation" which is for the artist the apparent spreading of the light over its actual boundaries. This is why those little daubs of paint representing the sky, placed on top of the mass of foliage and around the edges and junctures of trunks, looks so right as it does in a painting. Nothing else quite gives it. Many a painter labors for years without finding it out.

Make a very much larger copy of a sketch occasionally. Do not hesitate to add to it those things you remember and didn't get right or didn't get at all and make the surprising discovery that there are many essential passages that you neither got in your original sketch nor remember.

If you are really studying and thinking, you will not forget your omissions when you make your next sketch out of doors. Your eye for essentials will become keener.

From this the next step of making something wholly or in part from your memory, is not so great. Whistler's memory was prodigious. His nocturnes, his falling rockets, could never have been made without it. We have further evidence of it in the works of Degas as well as his known manner of working. Hogarth has openly proclaimed its advantages and so has Rodin. Try it yourself. You will do better the oftener you try and you will find that there are some things that can be had in no other way.

Finally, fortify yourself with study from examples of the best work to be found in the museums and galleries. There you will see many of your problems solved. The more you know about landscape painting the more you will realize that some of the older painters knew things about landscape art we had better not have forgotten and you will have little respect for anyone who trots out that sour adage that "a landscape painter is a figure painter spoiled." Certainly I have never known any figure painter who could paint a good landscape, to repeat it.





THE CENTER OF VISION

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Editorials

Suggestions from the student body for general improvement of the School are never wanting, as some members of the faculty are aware perhaps to their sorrow. Brilliant ideas have been presented at different times, ranging from proposals for swimming pools and gymnasiums, to the more far-fetched conception of a glass house in the adjoining alleyway where the boys may enjoy an occasional smoke, without giving the fire department hysterics. But not all the ideas for improvement of conditions in the school are of that effervescent quality; many of a really practical and helpful nature have been passed very lightly over.

Like many suggestions of the sort, the recommendation that the custom of chapel exercises be inaugurated at the School, has been brought up at different times and allowed to pass without any definite consideration. The practice of a morning meeting of the student body of most of our schools of higher learning is an ancient one. Its effect upon the spirit of organization is unquestioned.

There is really no reason why its adoption in this school would be an impossibility. It would not be necessary to hold the exercises every morning; once or twice a week would be sufficient. The meeting need not be a religious one, as the term "chapel" would seem to indicate; rather, it could be an assembly of the students for discussion of current problems. Perhaps now and then an artist, educator, or industrial might be willing to come and give twenty minutes of his time to speak to the students on questions in which art school people would be interested.

When one considers how infrequently we come together—at those rare Student Government meetings, and other such occasions—the need for some means by which the unity of the students might be strengthened seems cryingly evident.

When Dr. Fitzpatrick came at the behest of the State Board of Education with his figurative tape measure to ascertain the calibre of the average Normal Art School mind, there were many

who approached the examination with fear and trembling. Happily, he discovered no morons or otherwise sub-normal specimens among us. The examinations showed on the average that the mentality necessary for ability in the business of art is necessarily as high as that required for ability in other lines of mental activity.

It has been said before that the element necessary for real success in the fine arts is an entity that no psychology examination can ever test; a statement that is obviously true. It would be interesting to submit the minds of such men as Whistler and geniuses of his type to such an examination. We wonder who he would have decided was John's step-uncle and if he would have put Plymouth Rock in the historical or the poultry class.

But when it comes down to a point of decision on ordinary capability as far as common accurate thinking and speed of calculation are concerned the psychology examination is of course a capable scheme of measurement. Dr. Fitzpatrick's statement, made during his dissertation on the science of measuring, that in the future a test might be perfected by which it could be determined what is art and what is not, is interesting. Such a test would certainly end the bulk of arguments among art students.

At the time of the Christmas play last year a visitor remarked the spirit of organization that must pervade this school to gain the splendid results that the pageant showed. Perhaps we within the school lose sight of a fact that is always evident to out-siders; that we are the members of a school that is very much out of the ordinary in a number of ways. In addition to the complete equipment for the production of almost any sort of work in the field of the arts, we have further, the types of instructors and the sort of students who are able to heartily and effectively support any effort in that field.

This was further evidenced by the production of "Aladdin and his Wonderful Lamp." All the costumes, the scenario, what scenery was used, the dancing, the singing, the instrument of music and the direction were all products of workers from within the school walls. It was not necessary to

step outside for an expert in any one of these departments. And even the program was printed in the school.

Miss Flint's department is an example of our ability to accomplish finished results in a short time. Within a few days enough garments were turned out to costume the entire cast—musicians, dancers and a few of the guests. And yet they were all of harmonious colors and all substantially made.

As a proof of this ability that the school shows, a certain lady, speaking authoritatively, said that the "Holy Grail" production was perhaps the best work of that sort that had ever been shown by any school in this country.

A movement has been inaugurated in a neighboring city to institute a uniform mode of garment among the students of the public schools. The school authorities have declared that the question of the high price of clothing material, the efforts of the girls to out-do one another in the matter of style, and the general dissatisfaction brought about by futile efforts to keep young boys "dressed up", can be dealt with only through the adoption of some uniform garment.

In the colleges we have often heard faint echoes of complaints on the same grounds but with the exception of a few, no institution of education has really taken any progressive steps in the direction of improvement. But the Massachusetts Normal Art School decreed many years ago in its wisdom that the smock should be the uniform garb for its students and that sensible ordinance has survived. The practice preserves clothing and eliminates "style" competition and is a distinctive mark of the students.

But of late there has been a growing tendency on the part of the upperclass students, particularly to disregard the smock rule and parade about in their finery to its eternal detriment and the shocked amaze of the freshman who have been admonished by the faculty to faithfully deck themselves in smocks before commencing the day's work.

It seems a shame that a useful and wise institution of that sort—although it seems a trivial matter of itself—should be disregarded and doomed to a slow death. It behooves us to smock and smock regularly, for the good of the school and the good of ourselves.



PEDIMENT PRODUCED BY MODELING CLASS

The pediment reproduced above is from the hands of the class in modeling in the School. The figures were studied in the life class at different times to conform to a predetermined design, and then brought together into one composition.

The theme chosen was the relation of man to nature, as an artist, a master of nature, and as a primitive, a slave of nature.

The composition is developed in three groups; in the center nature is symbolized by the four elements. Earth bears a heavy garland of flowers, and water is represented with a conch shell at her feet. Air is a winged figure; fire stands with draperies leaping upward in harmony with the flames upon her altar. At the left of this group the artist is shown seated upon a fragment of classic architecture, behind him the Aztec calendar stone suggesting the primitive barbaric art of our own hemisphere.

Beyond him a figure with a vase represents craftsmanship. On the other side of the central group a figure seated inertly upon an out-cropping

ledge of rock typifies potential energy. The Eagle of Inspiration is bound at his side but is attempting to soar upward. A primitive hunter with his dog completes the allegory.

In doing this work the modelers have had the experience of putting through a complete work of the kind that they will be expected to do when they enter professional life.

John Bibbey, one of the students who worked upon the pediment, has recently finished a memorial plaque of which nine copies cast in bronze are to be placed in public schools of Fall River, Mass., in memory of Mrs. Effie Brooks Borden, a friend and benefactor of public education in that city.

Miss Berthe Dion, another of these students is at present at work upon a memorial to be erected by the American Legion of Norwood Mass., to the men of that town who lost their lives in the Great War.

The monument is to be a monolithic stele of rich red granite with a battle picture and an inscription in bronze.





LOCAL COLOR

A group of students of the Massachusetts Normal Art School participated in an Oriental Festival, held by the Copley Art Society of Boston, at Rogers Hall, May 10, 1921. The students presented a pageant representing the story of "Aladdin and his Wonderful Lamp." The strange art of the Chinese theatre was very effectively imitated and the pantomime was well performed. The arrangement of the settings and costumes was unusually attractive.

Everyone attending the festival, which was called "A Night in Bagdad," whether as a spectator or as a participant in the entertainment which was held in the earlier part of the evening, appeared in some form of Oriental costume, the result proving a kaleidoscopic effect of great splendor, a mingling of colors dazzling in its richness.

The general plan of the entertainment was evolved by H. Winthrop Pierce, one of the vice presidents of the society, who was in general charge of all the details of its execution. The program opened with a parade of all those who were to take part before the throne of the Caliph, a magnificent figure impersonated by C. Howard Walker.

The triumphal procession was followed by the presentation of "Aladdin and his Wonderful Lamp," the pageant of the Normal Art School students. The work was planned and directed by Daniel O. Brewster, assisted by Miss Irma Cofren. The scenario was written by Miss Doris Moses. The pageant was notable for the realistic acting, in pantomime, of the main characters, the beauty

of the costumes and the excellence of the dancing. To a remarkable degree, the flavor of the Orient was created in this pageant.

The character of Aladdin was impersonated by John Bibbey. Aladdin's mother Mary Stewart, the Sultan by Otis Hood and the Princess Badroulboudour by Berthe Dion. The genie of the Ring and Lamp were played respectively by Elizabeth Buffum and John O'Connell; Russell Lawson appeared as the magician; Robert Goode as the grand vizier and Affy McCoubrey as the court dancer John Alcott, in the essential part of the property man announced the various scenes into which the piece was divided.

Too much credit cannot be given Miss Flint and her class for the splendid work they performed in the preparation of the costumes for the pageant. With very short notice they produced a quantity of costumes that were beautiful in color and design. Hannah Segal and Virginia Grilley acted as pages, and Minnie Margolis and Lucy Smith played the part of heralds. The slaves were Charles White, Joseph O'Mahoney, Benjamin Olanoff, and Lyman Bowker.

Richard Ellinger was in charge of the music and with his orchestra, of which Rudolph Czufin, Lionel Bush, Fredonna Lietch, Laurence Woods, Carmen Rich, Loyal Faunce, Ruth Metcalf, Ruth Dines, Edna Barnes, Vivian Clarke, Alberta Bridges, Angela Babson and Pauline Gedimen were members, produced the Oriental music that was spoken of very favorably by many in the audience.

The coolies were Charles Betts, Arthur Lidell, Harold Lindergreen, George McLellan, James Fitzgerald, Aime Doucette, Fred Gleason, Ralph Scott, Samuel Armour, and John Buckley.

The dancers who were trained by Affy McCoubrey were Elsie Keene, Cecelia Goetz, Helen Garrand, Marion Johnson, Helen Johnson, Doris Webber, Lillian Sunden, Grace Bonner, Francis McGaw, Helen Ryan, Florence Wright, Alice Mulcahy, and Louise Woods.

The court ladies were Evelyn Kroll, Rosalind Weinberg, Natalie Saville, Helen Smith, Rose Keefe, Marion Baker, Rhubena Wilde, Dorothy Tripp, and Eunice Votaw.

The attendants of the Princess were Olive Shaw, Mildred Grady, Jesse Phillips, Muriel True, Doris Dennen, and Elsie Dalot.

A thrilling base-ball game between the Senior-Junior and Freshman-Sophomore teams was played a short time ago. According to Buckley the score was 18 to Bloolie, in favor of the F-S. The details were blood-curdling and some real feeling has been aroused between certain factions due to the outcome of the game. The editor wishes to be considered neutral. All he knows is that Romley pitched the last inning and then did not show up in school for a week.

The progress of Student Government is advancing by strides. Besides general improvement it has successfully given its first social function—a dance—given in the School Hall, Wednesday evening, April 6, 1921.

The dance committee was elected at the Student Government meeting, one member from each class;—Grace Bonner, senior; Rhubena Wilde, junior; Ralph Scott, sophomore; Richard Ellinger, freshman. The decorations were in charge of Irma Cofren, Dorothy Bartlett, and Robert Goode, who decorated the hall in an unusually attractive way, using cylindrical lanterns and Bakst figures with orange and black as the color scheme.

Mrs. Whittet, Miss Hathaway, Mr. Brewster, and Mr. Andrew acted as a reception committee.

An exhibition of the outside work of the students of the school was held in the hall from May 23 to June 3. The work was divided into several classes, including landscape, still life, pencil drawings, coats of arms, and commercial drawings. This exhibition was of unusual interest in that it

was made up almost entirely of work in connection with which the students received no instruction. The initiative work behind the show, the collecting of the material and its arrangement was accomplished by Miss Katherine Shaw and Anthony J. Kamp, both of the Sophomore class.

In the landscape section, M. Robert Goode, Catherine Shaw, Anthony J. Kamp, John Buckley, Richard Bartlett, Gertrude Martin, and Larna Strong and Samuel Armour have made a good showing. Mr. Goode's "Fog" was commended upon very favorably. Mr. Kamp's work in representing topographical landscape was well rendered especially in his depicting of sunlight and sky. Mr. Buckley's crayon sketches of Rockport scenes were interesting. Miss Shaw's oil sketches were very promising.

Charles Marston's still life was a very well studied painting. It shows sincerity and much application.

Leo O'Donnell showed some coat of arms that were well executed.

A very good exhibition of pencil drawing was shown by Rosalind Weinberg, Dorothy Cutting, Lucy Rogers, and Josephine Arico. Miss Weinberg's drawing of Miss Margolis was a striking likeness.

Four drawings of babies shown by Miss Mary Stewart that give promise of a future in this line.

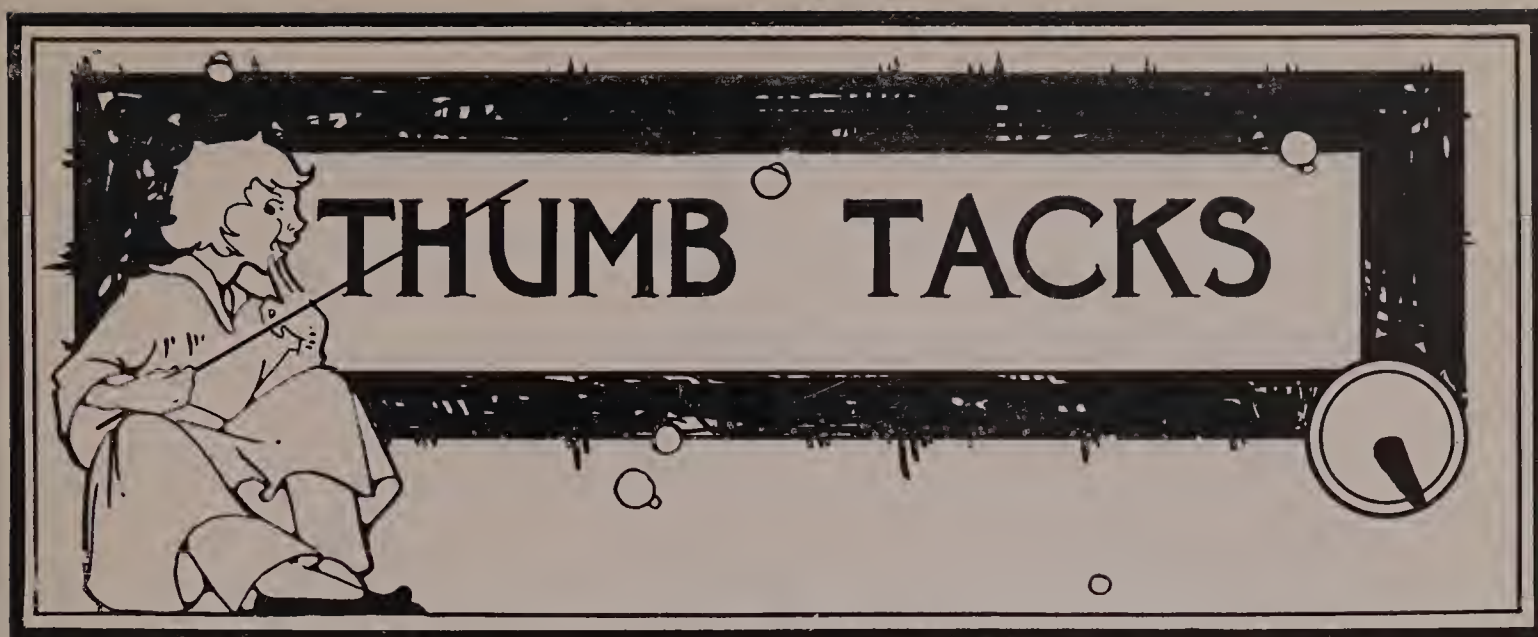
In the commercial section A. J. Kamp, Charles Marston, Mr. Loyal Faunce, and Aldo Dello Chiesa have produced a clever display of advertising art.

Mr. Faunce and Mr. Della Chiesa have done remarkably well considering the fact that they are both in the freshman class. Mr. Kamp's work was of a very professional nature and was strong in color and technique. Mr. Marston's automobile advertisement was very good in design and color.

Mr. Lionel Bush's work of animal sketching was interesting.

Miss Irma Cofren showed a miniature theatre decoration that was effective in design and color. Mr. O'Mahoney shows a well-finished portrait.

The humorous side of the exhibit was concentrated in the cartoons of her fellow life-class students by Lily Whiteside. The practice of showing Home-work in this manner may be continued in the school during the terms to come. It is hoped that such a show may be held at the opening of the school next year.



Anthology of the Life Class

W. DEE—*lovingly dedicated*

Though he hails from Sleepy Hollow,

Where the native never wakes,

It's said that William finishes

Everything he undertakes.

F. ROMLEY—*in wrigley vicit*

In the darkest dark of the darkest night,

You can hear him come.

Not by the sounds of his foot-steps light.

No—by *gum!*

R. BOWLEY—*Honi soit qui mal y pense.*

With needles, thread, and thimbles,

With bass drums and cymbals,

He's equally expert.

Elucidate on fabric dyes,

He can talk on spats and ties,

And make a shirt.

Though he's tall and rather pale,

Raymond B.

He'll succeed where others fail,

Wait and see.

J. LYNNAH—*sine qua non.*

There was a young fellow named Lynnah

Who decided he'd be a desynah,

So he works every day,

Something new I should say,

But he says that he never felt fynah.

R. LAWSON—*whiskers uber alles*

When comes the time for each to quit this earth,

Unhonored perhaps, unnoticed all our worth,

When memories of the past begin to pall,

All else forgotten, we shall still recall,

The Hebraic features and the noble form,

Of Lawson—namesake of the famous "Tom."

Why do they chain the tools in the jewelry room
and let Doucette run around loose down there?

Anthony Camp ought to make a good gardener.
Just notice how carefully he tends that growth
of shrubbery on his upper lip! Why not stage a
whisker-growing contest: Lawson vs. Kamp?
Who knows, they might even rival the Smith Bro-
thers of Cough Drop fame?

Our Own Psychology Examination.

(To be answered in 3 min. by normal adults.

Seniors allowed 5 min.)

I. What number is next in numerical sequence?

5 5 5 5 5 5 5 5

II. William is half brother to Mary's first cousin
whose uncle is unrelated to William. Who'll take
the place of Mary?

III. If a pair of spats for a tsetse fly cost 15 ko-
pecks, who sewed on the buttons?

IV. If Chopin wrote "Hold Me" before Victor
Herbert was born, who shaves Irving Berlin?

Concerning the Psike exam. some of the girls
refused to admit that Bull Durham is the makings
of a nation purely on conscientious grounds.

The First Lady—My husband wired me from
Paris on my birthday asking whether he should buy
me a Rembrandt or a Titian. Now which would
you have?

The second—Well, as far as that goes, any of
those French Cars are pretty good.—Stray Stories

Here's hoping Student Government will "B.
Goode" next year.

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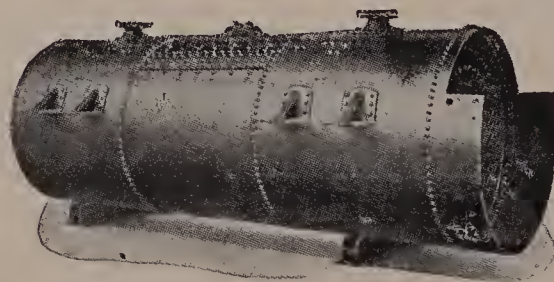
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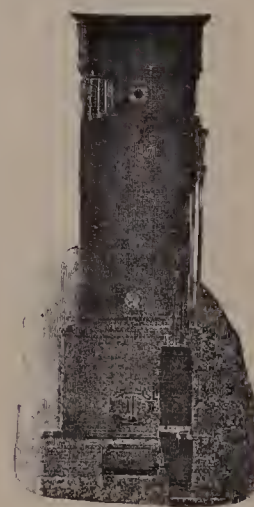
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